



SONGS
OF THE
CHILD WORLD
NO. 2

WORDS BY
ALICE C. D. RILEY

MUSIC BY
JESSIE L. GAYNOR

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PREFACE

The gratifying reception accorded by the public to the "Songs of the Child World" No. 1, and the many assurances which we have received from every quarter of their unique adaptation to the needs of both teacher and child, have led us to offer to the public this second volume.

Our experience and observation lead us to believe that songs dealing with the various phases of nature are not only most attractive to the child but also most stimulating to its imagination and we have therefore endeavored to make the nature side of the present work very broad in its scope.

The fact remains, however, that a large proportion of Kindergarten pupils are city children to whom a wide acquaintance with nature is impossible; and as the child's education must unfold thru its environment, we have endeavored to supply songs which deal with the interrelationships of civilized society both in the home and the outside world. It must, however, be considered that there are many experiences in the life of a great city which are so involved or so forced away from the conditions of nature as to make their simple expression in any art form almost impossible.

We have given much attention to motion songs, realizing that action, properly directed in play, is the basis of education.

We have earnestly endeavored to make these songs true not only to the lines and color of each picture presented, but also to its underlying and characteristic rhythm, hoping thus to lead the child to a comprehension of the unity of nature.

*JESSIE L. GAYNOR
ALICE C. D. RILEY*

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SONGS OF THE CHILD WORLD.
N^o 2.
Nature Songs.

1. Moon Phases.

ALICE C. D. RILEY.

JESSIE L. GAYNOR.

Brightly.

1. The full moon's face is big and round, And he
 2. The wan - ing moon is thin and wan, For a
 3. But the moon that the chil - dren love the best, Is the

smiles the live - long night, And he looks ver - y gay as he
 wea - ry moon is he, And he lies on the rim of the
 ba - by moon so new, That he looks like a wee, lit - tle

sails a - long, In a sil - ver - y sea of light.
 e - vning sky, Just as sleep - y as he can be.
 slit in the sky With the sun - light shin - ing through.

2. Good Morning!

Brightly.

Good morn-ing! Good morn-ing! We bid you good morn-ing! We wak-ened so

mf

ear-ly to wel-come the sun. With smiles we will greet you, With hap-pi-ness

meet you, All glad that an-oth-er long day has be-gun. Good morn-ing! Good

p

morn-ing! Good morning! Good morning! Good morn-ing dear friends to you. —

3. Evening.

Quietly.

Far o-ver the west - ern hills, Cloud birds

p legato.

pass, — All pur-ple their sha - dows lie On the

grass. — Now home-ward the plow - man goes, While the

light Pales slow-ly be - hind the hills, Fades from sight. —

4. Autumn.

Breezily.

Heigh - ho! heigh - ho! how the winds blow!

6/8 time signature, treble and bass staves. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features eighth-note chords in the bass and eighth-note patterns in the treble. Dynamics include *f* and *p*.

Come with the leaves for a frolic; — Heigh - ho! heigh - ho!

6/8 time signature, treble and bass staves. The vocal line continues with eighth and sixteenth notes. The piano accompaniment includes eighth-note chords and dynamics *pp* and *f*.

how the winds blow! O - ver the hills let us

6/8 time signature, treble and bass staves. The vocal line concludes with eighth and sixteenth notes. The piano accompaniment features eighth-note chords.

rol - lick — Red is the su - mach and bronze is the oak,

pp *mf*

Un - der the leaves hide the wee Brown-ie folk. Heigh - ho! heigh - ho!

f

how the winds blow! Heigh - ho! heigh - ho! heigh - ho!

5. Mr. Wind and Madam Rain.

Lustily

1. Mr. Wind came roar - ing o - ver the hill, Oh -
 2. Then down came gen - tle Mad - am Rain, A -

mf *with vigor.*

ho - ho - ho - ho! laughed he, — And he bent and twist - ed the
 pit - a - pat - pat, sang she, — And she soothed the trem - bling

shak - ing trees, And he whirl'd the big wind - mill; — And he
 flow'r's to sleep, And si - lenc'd the rus - tling grain — And

chas'd a - far the fly - ing leaves, O - ho - ho - ho! laugh'd
 dim-pled the face of the lake so deep, A - pit - a - pat - pat! sang

he. ————— O - ho - ho - ho! I'm the bold North Wind, I —————
 she. ————— A - pit - pat - pat! I'm the gen - tle Rain and I

love to blus-ter and blow, — And I shake the hills with my
 love the flow-ers, sang she, — And the bab - bling brook and the

might - y laugh, O - ho - ho - ho! O - ho! —————
 fresh green grass, A - pit - a - pat - pat! sang she. —————

6. Coasting.

Joyfully.

Oh, what fun, what jolly fun! In 'the winter weath - er,

With our sleds to climb the hill, Trudg-ing up to - geth - er;

Then a shove, a lit - tle run, And slid - ing down you go, With

lit - tle shrieks of laugh - ter To the plain be - low.

7. The Snowman.

With motion.

The sheet music consists of four staves of music for voice and piano, arranged in two systems. The key signature is one sharp (F# major), and the time signature is common time (indicated by '4'). The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef.

System 1:

The snow-man stands out on the lawn, And his two coal black

System 2:

eyes Have in them such a fun-ny look Of won - der and sur -

System 3:

prise The old black hat up-on his head, Makes him look quite young and

System 4:

gay, But when the sunshine comes a - gain, I fear he'll melt a - way.

8. Skating.

Lively.

Oh, hur - ry quick, the ice is thick, Get read - y in a

staccato.

trice; We'll tramp - ing go a - cross the snow, To skate up - on the

ice. And all our mates on shin - ing skates, Skim quick - ly to and

Sheet music for the first line of the song. The vocal line starts with a dotted quarter note followed by an eighth note and a sixteenth note. The piano accompaniment consists of eighth-note chords.

fro, Oh, hur - ry quick the ice is thick, And we must skat - ing go.

Sheet music for the second line of the song. The vocal line consists of eighth-note chords. The piano accompaniment consists of eighth-note chords.

Sheet music for the third line of the song. The vocal line starts with a dotted quarter note followed by an eighth note and a sixteenth note. The piano accompaniment consists of eighth-note chords.

One, two, skat - ing we go, One,

Sheet music for the fourth line of the song. The vocal line consists of eighth-note chords. The piano accompaniment consists of eighth-note chords.

Sheet music for the fifth line of the song. The vocal line starts with a dotted quarter note followed by an eighth note and a sixteenth note. The piano accompaniment consists of eighth-note chords.

two, shout - ing O - ho, And hur - rah for the ice, And hur -

Sheet music for the sixth line of the song. The vocal line consists of eighth-note chords. The piano accompaniment consists of eighth-note chords.

Sheet music for the seventh line of the song. The vocal line starts with a dotted quarter note followed by an eighth note and a sixteenth note. The piano accompaniment consists of eighth-note chords.

rah for the snow, And hur - rah for the ice, O - ho!

Sheet music for the eighth line of the song. The vocal line consists of eighth-note chords. The piano accompaniment consists of eighth-note chords.

9. The Weather Vane.

Breezily.

6/8 time, key signature of three sharps. The vocal line starts with a dotted half note followed by an eighth note, then a series of eighth notes. The piano accompaniment consists of eighth-note chords in the bass and middle octaves.

I'm a wea - ther vane - O, And I live O - ho! On the

6/8 time, key signature of three sharps. The vocal line continues with eighth-note patterns. The piano accompaniment features eighth-note chords.

top of a stee - ple high, — And I'm point - ing so where the

6/8 time, key signature of three sharps. The vocal line includes a dotted half note followed by eighth notes. The piano accompaniment consists of eighth-note chords.

bree - es blow, As a - round and a - round I fly. — So

light - ly I whirl, And I twist and I twirl, And when -

p

ev - er you wish to see Wheth - er East or West Blow the

breez - es best, You can al - ways de - pend on me. —

10. World Wonders.

1. Look up! Look up and tell to me What won-ders o - ver -
 2. Look 'round! Look 'round and tell to me What won-ders 'round a -
 3. Look down! Look down and tell to me What won-ders 'neath the

head you see, An arch of blue, white clouds a-float, The big and blazing
 bout you see, A car-pet green, great no-ble trees With leaves a swaying
 sod you see, The soft,warm earth, the sleep-ing seeds Wrapped in their cov-ers

sun, And aft - er dark the shin-ing stars That step out one by one.
 mass, And flow - ers sprink - led ev -'ry-where Like stars a-mong the grass.
 brown, And all the hun - gry root-lets that Go push-ing, push-ing down.

Flowers.

11. Buttercups.

Simply and tenderly.

Oh, you but - ter - cups, yel - low but - ter - cups Shin - ing

down there in the grass, Do you each one hold shin - ing

drops of dew For the fair - y folk who pass?

12. Cat-tails.

Con moto.

Oh, we wear brown velvet jack-ets in the Fall, _____ And we

grow up so slen-der straight and tall, _____ For we're cat-tails - O In the

marsh-lands low, And we wear brown velvet jack-ets in the Fall. _____

13. Daisies.

Daintily.

1. Lit - tle Miss Dai - sy lives in the grass, Mer - ry lit - tle
 2. Lit - tle Miss Dai - sy's cou - sin Sue, Lives next door as

P e leggiero.

flow - er - lass - Her cap frills are as white as
 cou - ins do - But black - eyed Su - san's ver - y

snow She nods a greet-ing so and so.
 gay And wears a yel - low cap al - way.

14. The Morning-Glory Bells.

Gaily.

§

Oh, the morn - ing - glo - ry bells are swing - ing, ring - ing,

swing - ing, ring - ing un - der my case - ment high.

Pur - ple bells and white ones, pink - ly blush - ing bright ones,

Peal-ing forth their mu-sic to the morn-ing sky. If you're peep-ing
Dew-drops shin-ing

Fine.

When the world is sleep-ing, You may catch them creep-ing up to
On the sat-in lin-ing, Ten-drills all a turn-ing as the

greet the sun, Fair-y bells a shak-ing, Twist-ed buds a-wak-ing,
chim-ing swells, Elf-in shapes a-danc-ing, Through the leaves a glanc-ing,

rit.

Blos-soms all a quak-ing, Love-ly, ev'-ry one. Oh the
Sil-ver chimes en-tranc-ing, Morn-ing-glo-ry bells.

rit.

D.S. al fine.

15. Milkweed Seeds.

Gracefully.

The milk - weed pods are ripe and brown, Wide o - pen are their

doors, And milk - seed ba - bies lie a - sleep Up - on the shin - ing

floors. Oh, wake and stretch your sat - in wings And spread them out to

dry, For ver - y soon the breeze will come And you will have to

rit.

Waltz tempo.

fly, Then fly a-way, milk - weed, milk - weed seeds,

p lightly.

Spread out your sat - in wings, For you and

all your sis - ter seeds Can fly like liv - ing
 things. Then fly a-way, milk - weed, milk - weed seeds,
 Now your wings are dry, Then have your play for
 you - must stay In the dark earth by and by.

16. Poppies.

Dreamily.

Sleep-y pop-pies, red and white, Why a nod-ding

pp rocking motion.

keep? You should wait un - til the night, E'er you nod to

sleep. Gold-en wheat-heads whis - per low Lul-la-bies so

sweet, Breezes rock you to and fro Downthere in the wheat.

17. The Sweet-Pea Ladies.

Daintily.

Sweet peas white, sweet peas pink, Sweet peas purple and shaded,

Nod their bon-net frills at me, Frills all fresh or faded. Oh,

sweet pea ladies, all in a row, How nice it must be to have bonnets that grow, And

then they all be - come you so, Sweet pea, sweet pea la - dies.

18. Water-Lilies.

Gaily.

Sheet music for the first stanza of 'Water-Lilies'. The vocal line starts with a dotted half note followed by eighth notes. The piano accompaniment consists of eighth-note chords in the right hand and sixteenth-note patterns in the left hand. The lyrics are: 'O - pen cups of dazzling white, Shin - ing hearts of gold,'

Like a treas - ure - chest un - locked, When the buds un - fold.

Sheet music for the second stanza of 'Water-Lilies'. The vocal line begins with a dotted half note followed by eighth notes. The piano accompaniment features eighth-note chords. The lyrics are: 'Like a treas - ure - chest un - locked, When the buds un - fold.'

Strange to think your hid - den roots, Search-ing in the mud, Should

Sheet music for the third stanza of 'Water-Lilies'. The vocal line starts with a dotted half note followed by eighth notes. The piano accompaniment consists of eighth-note chords. The lyrics are: 'Strange to think your hid - den roots, Search-ing in the mud, Should'

find such pearl-y pet - als, For a wa - ter - li - ly bud.

Sheet music for the fourth stanza of 'Water-Lilies'. The vocal line begins with a dotted half note followed by eighth notes. The piano accompaniment features eighth-note chords. The lyrics are: 'find such pearl-y pet - als, For a wa - ter - li - ly bud.'

Birds, Insects and Animals.

19. The Bobolink.

Sprightly.

The — bob - u - link is a jol - ly bird, And a

This system contains two staves. The top staff is for the voice, starting with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for the piano, starting with a bass clef and a common time signature. The vocal line begins with a dotted half note followed by eighth notes.

jol - ly bird is he. — A moth - er - o - link has this

This system continues the musical score. The vocal line begins with a quarter note followed by eighth notes. The piano accompaniment consists of eighth-note chords.

bob - o - link, And his chick - y - o - links are three. The bob - o - link, he

This system concludes the musical score. The vocal line begins with a quarter note followed by eighth notes. The piano accompaniment consists of eighth-note chords.

wears a knob, All black and white is he, The moth-er-o-link has a

gown of brown And grey the ba-bies three, The bob-o-link has a

mér-ry song, A mér-ry song has he, — But

when his ba-bies try to sing They just say "Chee! Chee! Chee!"

20. The Crow.

1. An old black crow flew o'er the corn,
 2. The crow grew brave and down he flew,
 3. Up flew the crow that sum - mer morn,

"Caw! Caw!" said he. And he was sad and
 "Caw! Caw!" said he. Then side - wise looked. "And
 "Caw! Caw!" said he. "I think I'll taste this

quite for-lorn "Caw! Caw!" said he. For down be - low, the
 who are you? Caw! Caw!" said he. The scare-crow an-swered
 juic - y corn, Caw! Caw!" said he. And aft - er that the

corn grew sweet, But he had not a bite to eat, He
 not a word, He not so much as e - ven stirred, "You're
 wise old bird, When - e'er the breeze the scare-crow stirred, Would

feared a scare-crow in the wheat, "Caw! Caw!" said he.
 just a scare-crow, thought the bird, "Caw! Caw!" said he.
 greet him with a pleas - ant word, "Caw! Caw!" said he.

21. Foreign Tongues.

The lit - tle dog says bow-wow-wow! The puss - y cat says

me - oow! The big cock crows while soft - ly lows The gen-tle boss - y cow.

22. The Frog.

Allegretto.

1. If I were a lit - tle frog, frog, frog, And
 2. If I could jump so high, high, high, And

p *p*

sat on a big round log, log, log, Out where the winds blow

catch a buzz - ing fly, fly, fly, Out in the blaz - ing

cool, Out where the winds blow cool, I'd

sun. Out in the blaz - ing sun, I'd

bask in the sun and I'd blink, blink, blink, But I can't say what I'd

shut my - eyes to a crack, crack, crack, I'd count the - spots on my

think, think, think, If I fell in the big, black pool, If I
 back, back, back, And I'd jump in the pond for fun, And I'd

fell in the big black pool.
 jump in the pond for fun. Now frog-gies all can

swim you know, Which sim-pli-fies the mat-ter so, I'd

meno mosso. a tempo.
 like to lie out on a log, If I were just a speck-led frog.

meno mosso. a tempo.

23. Hickory Dickory Dock.

Moderato.

Musical score for the first system of 'Hickory Dickory Dock'. The score consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics 'Ding dong, Ding dong!' are followed by 'Hark, 'tis the stroke of'. The bottom staff is for the piano, indicated by a bass clef and a treble clef, with a dynamic marking 'mf' (mezzo-forte). The piano part consists of sustained chords.

Musical score for the second system of 'Hickory Dickory Dock'. The score consists of two staves. The top staff is for the voice, continuing from the previous system. The lyrics 'Grand-fa-ther's clock, Ding dong, Ding dong!' are followed by 'Grave-ly it sings its'. The bottom staff is for the piano, with sustained chords.

Musical score for the third system of 'Hickory Dickory Dock'. The score consists of two staves. The top staff is for the voice, continuing from the previous system. The lyrics 'slow tick tock, Tick tock! Ding dong! Tick tock! Ding dong!' are followed by a final 'Ding dong!'. The bottom staff is for the piano, with sustained chords.

Hark! it is twelve o' - clock.

'Ssh! the mid-night chime, and si - lent lies the slum-bring house,

'Ssh! there's not a sound ex - cept the squeak-ing of a mouse.

Come wee mouse with coat of gray, Mad - am Cat has gone a way,

Come and nib - ble, frisk and play, Come lit - tle creep - ing mouse.

Hick - o - ry Dick - o - ry Dock — The mouse ran up — the

clock — The clock struck one, and down he ran,

Hick - o - ry Dick - o - ry Dock —

24. Night Moth.

Andante.

1. Oh, moth of the night, You love but the light,
 2. Oh, moth of the night, Your wings are so white,

Shim-mer-ing, shin-ing out there in the dark, And you and your sis -ters search
 Flut - ter-ing soft - ly the dark gar-den thro', The lamps and the lan - terns are

out ev -'ry spark, Oh, moth of the night, of the night.—
 shin - ing for you, Oh, moth of the night, of the night.—

25. Lady Bug.

Quietly.

Red and speck-led la - dy bug, Are your chil - dren safe and snug?

Did you leave them ver - y well? La - dy bug, why wont you tell?

Tempo di Waltz.

Up and down this blade of grass, Pray why do you

roam? — Don't you think your chil - dren are Need - ing

you at home? — Now you stop and gen - tly wave

Feel - ers to and fro, — Hur - - ry and

make up your mind, It is time to go. —

26. Lullaby.

Tenderly.

Sleep, lit - tle bird, in your down - y nest,

Sleep, lit - tle seed, in your pod,

Sleep, lit - tle worm, in your silk co - coon,

Seek the land of nod.

Close your eyes and for - get a - while

This system shows the beginning of the vocal line with lyrics "Close your eyes and for - get a - while". The piano accompaniment consists of eighth-note chords in the right hand and eighth-note bass notes in the left hand. The vocal line starts with a quarter note, followed by a eighth-note pair, a quarter note, and a eighth-note pair. The piano accompaniment features sustained notes with eighth-note patterns above and below them.

Frost and wind and rain,

This system continues the vocal line with lyrics "Frost and wind and rain,". The piano accompaniment maintains its eighth-note chordal style, with the right hand providing harmonic support and the left hand providing bass. The vocal line consists of eighth-note pairs and quarter notes.

Sleep un - til the shin - ing sun

This system shows the vocal line continuing with lyrics "Sleep un - til the shin - ing sun". The piano accompaniment continues its eighth-note chordal pattern, with the right hand providing harmonic support and the left hand providing bass. The vocal line consists of eighth-note pairs and quarter notes.

Wak - ens you a - gain.

This system concludes the vocal line with lyrics "Wak - ens you a - gain.". The piano accompaniment continues its eighth-note chordal pattern, with the right hand providing harmonic support and the left hand providing bass. The vocal line consists of eighth-note pairs and quarter notes.

27. Awakening.

With motion.

Wake, lit - tle bird, and draw your head

Out from be - neath your wing, —

Shake your feath - ers in the sun,

Sing, wee bird - ling, sing! _____

Spread your wings and do your best, Dear lit-tle

bird, to fly, Till we see you

like a speck In the big blue' sky. _____

28. Mr. and Mrs. Sparrow.

Chatty.

Mis - tress Spar - row pert and perk - y, with your man - ners quick and

p leggiero.

jerk - y, Oh! you scold and sput - ter so! Hop - ping

in the gut - ter, O! Where - fore Mis - tress

Spar - row?
Sir Cuck Spar - row your chit - chat - ter, Is a

p

bus - y nois - y clat - ter, And your dark cra - vat and

col - lar Must have cost at least a dol - lar.

Did they, Mis - ter Spar - row?

29. Milking Time.

Who is at the mead - ow bars, Soft - ly, soft - ly

low - ing, When the sun is in the west, Slow - ly home-ward

go - ing. Moo! Moo! Slow - ly home-ward

Sheet music for a vocal and piano piece. The vocal part is in soprano clef, B-flat major, and 2/4 time. The piano part is in bass clef, B-flat major, and 2/4 time. The vocal line starts with a dotted half note followed by an eighth note, then a dotted half note followed by a quarter note. The piano accompaniment consists of eighth-note chords. The lyrics are: "go - ing; Bring the milk - ing - pail and stool, From the shad - ed".

Sheet music for the second line of the song. The vocal part continues in soprano clef, B-flat major, and 2/4 time. The piano part continues in bass clef, B-flat major, and 2/4 time. The vocal line starts with a dotted half note followed by an eighth note, then a dotted half note followed by a quarter note. The piano accompaniment consists of eighth-note chords. The lyrics are: "dai - ry cool, For the foam - ing milk is flow - ing, flow -".

Sheet music for the third line of the song. The vocal part continues in soprano clef, B-flat major, and 2/4 time. The piano part continues in bass clef, B-flat major, and 2/4 time. The vocal line starts with a dotted half note followed by an eighth note, then a dotted half note followed by a quarter note. The piano accompaniment consists of eighth-note chords. The lyrics are: "ing, Moo! Moo! Moo! Moo!".

Sheet music for the fourth line of the song. The vocal part continues in soprano clef, B-flat major, and 2/4 time. The piano part continues in bass clef, B-flat major, and 2/4 time. The vocal line starts with a dotted half note followed by an eighth note, then a dotted half note followed by a quarter note. The piano accompaniment consists of eighth-note chords. The lyrics are: "For the foam - ing milk is flow - ing, flow - ing".

30. The Pigeon.

Simply.

Lit - tle gray pig - eon with your pink, pink toes, What

love - ly tints you wear, — Lit - tle gray pig - eon with your

rain - bow breast And your eyes like jew - els rare.

Lit - tle gray pig - eon with your soft coo - coo, A

low and ten - der call, — Lit - tie gray pig - eon your
 mur - m'ring note Is the sweet - est one of all.

31. Piggie Wig and Piggie Wee.

Quaintly.

Pig - gy-wig and Pig - gy-wee Were lit - tle pigs to - geth - er, Said

Pig - gy-wig to Pig - gy-wee, " 'Tis ver - y pleas - ant weath - er," Said

Pig - gy-wig to Pig - gy-wee, "I think'tis time for din - ner, For

tho' I'm not a big pig yet, I'm a hun - gry young be - gin - ner?"

Ee - ee! squealed Pig - gy-wig, And

Ee - ee! squealed the oth - er, For

Pig - gy-wee pro - test-ed he Was as hun - gry as his broth - er.

32 The Wood-pecker.

Gracefully.

Oh, his pret-ty head is brill-iant red, His cloak is black and

white, And his home you'll see in a hol-low tree If you mark his rap-id flight,

Hr-r-r-r-r! he knobs all day, As he picks and pecks the tree

Hr-r-r-r-tis wood-pecker gay, Such a bus-y bird is he.

The Family Relation.

33. The Language Lesson.

Gracefully.

Musical score for the first system of 'The Language Lesson'. The score consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of one flat, and a common time signature. The bottom staff is for the piano, starting with a bass clef, a key signature of one flat, and a common time signature. The vocal line begins with 'When we wake up we say good - morn-ing, Good - morn-ing, Good-'.

Musical score for the second system of 'The Language Lesson'. The score consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of one flat, and a common time signature. The bottom staff is for the piano, starting with a bass clef, a key signature of one flat, and a common time signature. The vocal line continues with 'morn - ing. When we wake up we say good - morn - ing, To'.

Musical score for the third system of 'The Language Lesson'. The score consists of two staves. The top staff is for the voice, starting with a treble clef, a key signature of one flat, and a common time signature. The bottom staff is for the piano, starting with a bass clef, a key signature of one flat, and a common time signature. The vocal line continues with 'all the friends we meet. But if we lived a -' and 'Were we in Ger - man -'.

cross the sea In La Beile France, you'd say to me "Bon
 y next day, Then "Gu - ten mor - gen," you would say, Yes,

 jour, mon cher a - mi, Bon jour, mon cher a - mi."
 that is what you'd say, Yes, that is what you'd say.

34. Pussy.

Simply.

1. Puss - y has a co - zy home, A bas - ket in the barn; And
 2. Moth - er Puss - y purrs and purrs As if to say, "You see These

there she keeps her kit - tens three All safe and snug from harm, Blue
kit - tens are the pret - ti - est In all the world to me." And

eyes just o - pened to the light, Fur coat as soft as silk, And
when she looks up in my face And ques - tions me with "mew"? I

ap - pe - tites all read - y for A sau - cer full of milk.
could not have the heart to say They were not nice, could you?

35. Some Lullabys.

(For Finger Play.)

Not too slow.

Chickens. Oh, this is the lit - tie chick - en coop, Where the wee chicks go at
 Birds. Oh, this is the lit - tie swing-ing nest, In the tree - top up so
 Kittens. Oh, this is the bas - ket nice and round, And pad - ded soft as

night, Its roof a-slant for the pelt - ing rain, And its
 high, Where ba - by bird - ies swing and rock, And
 silk, Where ba - by kit - tens frisk and play, And

slats all snug and tight. And when the mother soft-ly clucks As their
 look at the bright blue sky. And when the mother soft-ly peeps As their
 drink the warm new milk. And when the mother soft-ly purrs To

lul - la - by she sings, The lit - tle chicks go snug-gling in, And
 lul - la - by she sings, The lit - tle bird - lings snug - gle down, And
 hush their ba - by cries, They snug - gle in her soft,warm fur, And

hide be -neath her wings, And hide be -neath her wings.
 hide be -neath her wings, And hide be -neath her wings.
 close their ba - by eyes, And close their ba - by eyes.

Hush a - by - by and a cluck,cluck,cluck, My ba -bies, go to sleep, Oh,
 Hush -a - by - by and a peep,peep,peep, My ba -bies, go to sleep, And
 Hush -a - by - by and a purr,purr,purr, My ba -bies, go to sleep, Oh,
 gently.

sleep and dream and wake a - gain When morn - ing sun-beams peep.
 sleep and dream and wake a - gain When morn - ing sun-beams peep.
 sleep and dream and wake a - gain When morn - ing sun-beams peep.

Songs for Special Occasions.

36. Christmas Carol.

Not too fast.

1. In a low - ly man - ger on the fra - grant hay,
 2. From the East the wise men jour - ney from a - far,
 3. Knelt in ad - o - ra - tion, of - fered gifts of gold,

Long a - go a ba - by with his moth - er lay, And she smil - ing held him
 Led a - cross the des - ert by a blaz - ing star, Came un - to the man - ger
 Of their long, long jour - ney and the star they told, While the sim - ple shep - herds

cri-dled on her arm,
 where the ba - by lay,
 came to kneel and pray,

Long-ing there to keep him safe from ev -'ry harm
 Cra-dled with his moth - er in the fra-grant hay.
 Near the Christ-child's manger that first Christmas day.

37. Christmas Joys.

Joyfully

Hol - ly wreaths are shin - ing, — Christ-mas bells are

p staccato.

chim - ing, And car - ols float - ing on the air, With a

tra - la - la, and a tra - la - la, And Christ-mas kind - ness

mf

p

ew - 'ry-where, With a tra - la - la - la! There's frolic and fun and

Christ - mas mirth, And blaz - ing logs up - on the hearth; With

Christmas can-dles shin - ing, And a tra - la - la! And a tra - la - la! And

Christmas bells a chim - ing, With a tra - la - la - la - la.

38. Christmas Secrets.

Moderato.

1. The air is full of mys-ter-y,
2. Then San - ta Claus will fly a-round and with

pp

se - crets are a - wing, And if you hap - pen on one,
heav - y lad-en sleigh, And down the chim-neys has-ten

don't you tell a sin - gle thing, And per - haps we've some-thing hid - ing for each
in his u - sual hap - py way, Oh, he brings such loads of pres-ents to the

loved one dear, For Christ-mas day is com-ing and will
chil-dren dear, And Christ-mas day is com-ing and he'll

gaily.

soon be here. Tra-la-la-la-la, Tra-la-la-la-la-la, For
soon be here. Tra-la-la-la-la-la, Tra-la-la-la-la-la, For

leggiero.

Christ-mas day is com-ing and will soon be here.
San-ta Claus is com-ing and will soon be here.

39. The New Year.

Gladly.

1. Christ - mas joys are o - ver, New Year's day is past,
 2. Pa - ges white and spot-less, as a drift of snow,

And we glad-ly greet you, lit - tle friends, at last; We have had our frolic, we have
 We will see what pro-gress Eas-ter - tide may show. Let us work and stud - y, let us

had our play, — Let's be-gin our les-sons with a will to - day.
 play and sing, — And we'll see what good things this New Year will bring.

40. The First Thanksgiving Day.

1. The gold - en grain was gath - ered all, The
 2. The In - dians came to show good will, To
 3. Oh, man - yā day has passed since then, But

maize, the nuts and the fruits of Fall, When our Pil - grim fa - thers
 smoke peace pipes and for - get to kill, And the Pil - grims prayed to
 when the year rolls a - round a - gain To this day of feast in the

gave a feast Of — thanks for the care of man and beast,
 God a - bove, Gave thanks for His mer - cy and His love, That
 gold - en Fall, Let us give thanks for our mer - cies all,

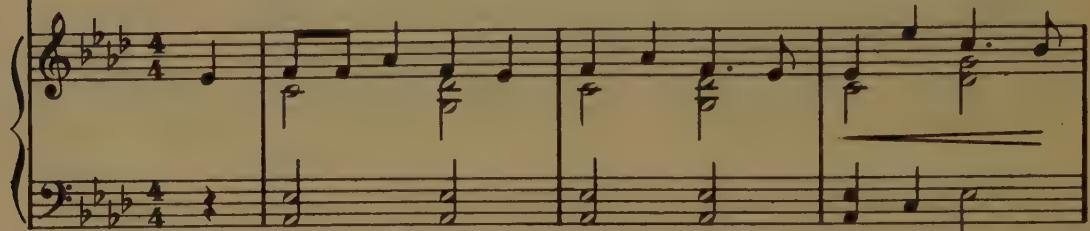
first Thanks-giv-ing Day, That first Thanks-giv - ing Day.

41. Valentines.

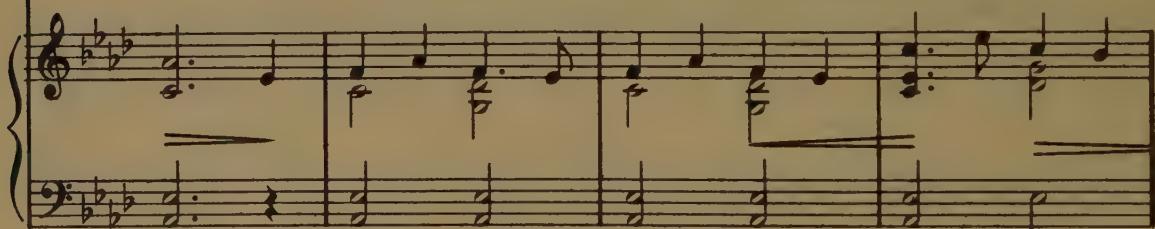
Gaily and rather lively.



Saint Val-en-tine's Day will soon be here, So help me now to



plan Some val-en-tines for loved ones dear, Sent by the let-ter -



man. Some pa-per lace the page to grace, A pret-ty verse or



two, And ar - rows fleet and nose - gays sweet, For - get - me - nots of

blue, — A string of hearts and brok - en darts, And lit - tle love-knots

true, 'Tis thus I send, my dear-est friend, A val - en-tine to you.

42. Why Mr. Gobbler changed his tune.

1. A tur - key gob - bler lived with - in a barn - yard, so I'm
 2. And when the Au - tumn came a - gain, and lit - tle flakes of
 3. One day he saw the pump+kins made in nice Thanks-giv - ing

told, And wished the oth - er fowl to think him ver - y brave and
 snow Be - gan to flit and scur - ry when the cold Northwind did
 pies, A thought of won - drous cun - ning dawned up - on this gob - bler

bold, So he spread his tail in - to a fan and strut - ted up the
 blow, This tur - key gob - bler, plump and proud, he sang the same old
 wise, He hid him in a cor - ner with his head be - neath his

walk And ev -'ry now and then this tur - key gob - bler would talk;
 tune That he had been a sing - ing since the ver - y first of June:
 wing, And had you stopped to lis - ten there you might have heard him sing:

Refrain: 1st & 2^d verses.

Gob - ble - gob - ble - gob - ble! Gob - ble - gob - ble - gob - ble - gob - ble!

pp (In strict time.)

Pray just look at me. Gob - ble - gob - ble - gob - ble - gob - ble!

Gob - ble - gob - ble - gob - ble! Who more fine could be.

Refrain for 3d Verse.

Gob - ble - gob - ble - gob - ble! Gub - ble - gob - ble - gob - ble!

pp (dolefully.)

Don't you look at me. Gob - ble - gob - ble - gob - ble!

Gob - ble - gob - ble - gob - ble! I'm thin as I can be

Trades and Occupations.

43. The Postman.

In the rain or in the sun-shine, In the win-ter through the
con pedale.

snow, On his round the bus-y post-man, With his let-ter bag must go. Mis-ter

Post-man, Mis-ter Post-man; You have brought us one, two, three, There's a

big one, There's a wee one, Oh, I hope it is for me!

44. Sweeping and Dusting.

March tempo.



1. Don your cap and a - pron, Take your will - ing broom,
 2. Now the sweep-ing's o - ver, We will dust the room,



O - pen all the win - dows In the dust - y room;
 Wipe off ev - 'ry dust - speck, Brought forth by the broom;

Move the chairs and ta - bles, Cov - er all the books,
 Put the chairs and ta - bles, Each in prop - er place,

Sweep in all the cor - ners, Dust in all the nooks.
 Till the room is smil - ing, With its went - ed grace.

(With a big motion.)

A musical score for piano, featuring two staves. The top staff uses a treble clef, a key signature of B-flat, and a 3/4 time signature. The bottom staff uses a bass clef, a key signature of B-flat, and a 3/4 time signature. The music consists of a series of eighth-note chords and rests, with vertical bar lines and measure numbers (1, 2, 3, 4, 5, 6, 7, 8) positioned above the top staff.

A musical score for piano, featuring two staves. The top staff uses a treble clef, a B-flat key signature, and a 2/4 time signature. The bottom staff uses a bass clef, a B-flat key signature, and a 2/4 time signature. The music consists of a series of eighth-note chords and rests, primarily in B-flat major. The score is divided into measures by vertical bar lines.

45. The Electric Light.

Moderato.

1. A big and bright e - lec - tric light Lived
 2. One night, when he a - woke, he saw A -
 3. But high and high - er in the heavens The

up in a tow - er tall, All day he seemed a globe of
 cross - the heav - ens high, A shin - ing ball that hung a -
 bold - new com - er swung, Un - til a - bove the tow - er

glass, All night a glow - ing ball; And
 against The az - ure e - vning sky. This
 tall The sil - ver cir - cle hung. The

birds flew by, and fleec - y clouds Came float - ing o'er his
 filled him with a great sur -prise, "Up - on my word," said
 light be - low seemed dim and pale, The night it shone like

head, _____ He slept by day and glowed by night When the
 he, _____ "He thinks him - self as big as I, Who
 noon, _____ "I send you greet - ing, friend," said he, "Are

1st & 2d verse.
 world was all a - bed
 can this fel - low be."

Last verse.
 you the La - dy Moon?

46. The Flagman.

Moderato.

Musical score for the first system of 'The Flagman'. The key signature is A major (no sharps or flats). The time signature is common time (4/4). The vocal line begins with 'In a round lit - tle house by the shin - ing track, A -'. The piano accompaniment consists of a bass line and a treble line, with a dynamic marking 'p' (piano) in the bass line. The vocal line continues with 'lone by night and day, The care - ful watch - man -'.

Musical score for the second system of 'The Flagman'. The key signature changes to G major (one sharp). The time signature remains common time (4/4). The vocal line continues with 'ev - er stands To guard the cross - ing way The gates he lifts, or'. The piano accompaniment consists of a bass line and a treble line.

Musical score for the third system of 'The Flagman'. The key signature changes to F major (one sharp). The time signature remains common time (4/4). The vocal line continues with 'ev - er stands To guard the cross - ing way The gates he lifts, or'. The piano accompaniment consists of a bass line and a treble line.

lets them down, As trains go rush - ing by; At

night the u - by lan - terns shine, By day the red flags fly.

Ding, ding,ding, ding, ding, ding, ding, Oh, look out! Be - ware!

Ding, ding,ding, ding, ding, ding, ding, Oh, look out! Be - ware!

Musical score for the first stanza of "Ding, ding, ding, ding". The score consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). It contains a melody of eighth notes. The bottom staff is a bass clef staff with a key signature of one sharp (F#). It contains a harmonic bass line with eighth notes. The lyrics "Ding, ding, ding, ding, ding, ding, Pray you have a care." are written below the staves.

Musical score for the second stanza of "Ding, ding, ding, ding". The score consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). It contains a melody of eighth notes. The bottom staff is a bass clef staff with a key signature of one sharp (F#). It contains a harmonic bass line with eighth notes. The lyrics "Ding, ding, ding, ding, ding, ding, Sound a-larm a - gain." are written below the staves.

Musical score for the third stanza of "Ding, ding, ding, ding". The score consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). It contains a melody of eighth notes. The bottom staff is a bass clef staff with a key signature of one sharp (F#). It contains a harmonic bass line with eighth notes. The lyrics "Ding, ding, ding, ding, ding, ding, See, here comes the train." are written below the staves.

47. The Ragman.

Moderato.

1. Rum-bling down the al-leys, Driv-ing through the street, A-ny day the
 2. Give him all the piec-es, All the scraps and rags All the emp-ty
 3. Far your scraps of i-ron, Pen-nies he will pay Noth-ing need be

rit. ad lib.

rag - man You may chance to meet. Rags , old iron! Rags, old iron!
 bot - tles, All the sacks and bags. }
 wast - ed, Noth - ing thrown a - way. }

colla voce.

a tempo.

rit.

a tempo.

Hear the rag-man say,

Rags, old iron! Rags, old iron! As he drives this way.

a tempo.

colla voce.

a tempo.

48. The Mill.

Not too slow.

1. Down by the wa - ter stands the mill, And the
 2. The hop - per drinks the gold - en grain And —

p

wheel turns round and round; The foam - ing wa - ter
 whirr the mill stones go, Un - til at last we

churns and churns As the wheat to flour is ground. } Oh, the
 see the flour As — white as driv - en snow. }

mill - stones turn - ing, And the wa - ters churn - ing, And the

bubbles laugh and gur-gle as they dance down hill, Oh, the mill-er's dust- y, but his

voice rings lust - y, As he grinds the flour in the old, old mill.

49. The Street Car.

With life.

1. If on the street you chance to meet a car bound for the cit - y, To
 2. With - in you find folk cross or kind, the fat man with his pa - per, The

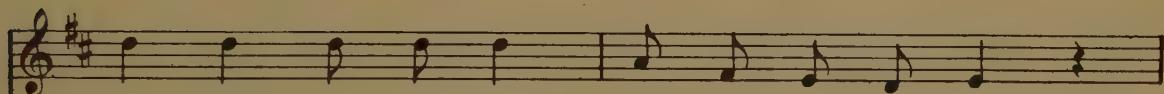
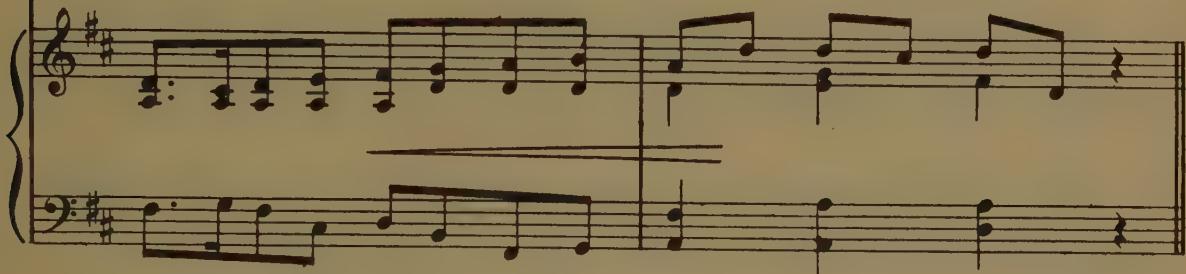
mf *leggiero.*

walk - ing go so far and slow would sure - ly be a pit - y. So
 la - dy neát, the ba - by sweet, the boy who cuts a ca - per. The

take the car and ride a - far past all the shops and peo - ple, While
 lit - tle girls with pret - ty curls, the wom - an with a bas - ket, And



rings the gong-ding-dong, ding-dong, like church bells in a stee - ple.
each his fare holds out with care, when - e'er the guard shall ask it.



Dong, dong! ding - ding - dong! Look - out! Have a care!



Dong, dong! ding - ding - dong! Clear the track out there!



50. The Telephone.

Moderato.

1. Hel - lo, Cen-tral! Hel - lo, Cen-tral! Give me the Gru - cery Store, For we're
 2. Hel - lo, Cen-tral! Hel - lo, Cen-tral! Give me the Butch-er's shop, For we

out of flour, and with - in an hour I wish to have some more Hel -
 want to eat some ten-der meat, I want the Hutch - er's shop Hel -

(Tempo as before.)

lo, Mis - ter Gro - cery - man! Send me some thing nice,
 lo, Mis - ter Butch - er - man! Have you a - ny fish?

Crack - ers and a piece of cheese, and a pound of rice.
 Gold - en sal - mon, perch and trout; Such a dain - ty dish!

Send some let - tuce crisp and green, sug - ar, spice and flour;
 Ba - con, just the prop - er kind for to friz - zle brown;

Mis - ter Gro - cery - man, be sure you send them in an hour.
 Mis - ter Butch - er - man, be sure you write my or - der down.

51. The Telegraph.

Allegretto.

1. Click - a - tick - a - tick, sang the tel - e - graph wires And a
 2. Click - a - tick - a - tick, hur - ry up, be quick, And a

click - a - tick - a - tick - tick - tick, And speed-ing o'er the wait-ing wires, His
 click - a - tick - a - tick - tick - tick, And far a - bove on stur - dy poles, The

tones rang sharp and quick; For man - y a tale had he to tell, To peo-ple far a -
 clus - tring wires hang thick, And swift-ly o'er all that shin-ing path, Go all the lov-ing

way, And be the mes-sage sad or glad, He sang his song all day.
 words, A fly - ing hith - er, thith - er, like A flock of lit - tie birds.

Action Songs.

52. Boating.

1. The lit - tle stream goes laugh-ing by, As tho' it wished to
2. I'll show you where the li - ly-cups Are shin - ing pearl - y

say, "Oh, why not come and bring your boat And have a row to -
white, I'll show you where the lit - tle fish All go to sleep at

day? Come dip your oars and see them flash, When lift - ed to the
night; I'll show you where the cat - tails stand, And wav - ing rush-es

sun, Oh, come a-way with me to-day, For boat-ing is such
 play, Oh, why not come and bring your boat, And have a row to -

fun." Then pull a-way, pull a-way, Light-ly we row,
 day." with rocking motion.

Pull a-way, pull a-way, Boat-ing we go. Then pull a-way, pull a-way,

Light-ly we row, Pull a-way, pull a-way, Boat-ing we go.

53. Feather Game.

NOTE.. When the song is finished the piano repeats the music of the refrain while the children blow a feather dropped into the circle, trying to see how long they can keep it suspended in mid-air.

Moderato.

Musical score for the first section of 'Feather Game'. The score consists of two staves. The top staff is for the voice, and the bottom staff is for the piano. The key signature is G major (one sharp). The tempo is marked 'Moderato'. The lyrics are: 'Toss a feath-er in the air, Then blow, then blow,'

Musical score for the second section of 'Feather Game'. The score consists of two staves. The top staff is for the voice, and the bottom staff is for the piano. The key signature is G major (one sharp). The lyrics are: 'See how long you'll keep it there, Then blow, then blow. Like a bird now see it'

Musical score for the third section of 'Feather Game'. The score consists of two staves. The top staff is for the voice, and the bottom staff is for the piano. The key signature is G major (one sharp). The lyrics are: 'fly, Up and up and up so high, Twill come drifting by and by, Then blow, then blow.'

54. Boating.

Nº 2.

Quietly.

1. See the ripples in the water as we gently float Down the dip, And a -

2. Oh, our oars flash in the sun-shine as they soft- ly

with a (rocking motion.)

li - ly - pad - ded riv - er in our ti - ny boat. Oh, the
long the si - lent cur - rent now we gen - tly slip. Oh, the

rip - ples in the shal - lows play, And bend - ing wil - lows swing and sway, As we're
li - ly - cups are ly - ing there A - shine with gold and jew - els rare, And our

row - ing down the riv - er in our ti - ny boat. Then
oars flash in the sun - shine as they soft - ly dip.

Sturdy swing.

6
8

pull, lads, pull a-way! Our dip-ping oars we'll swing,— As we

Tempo faster.

boat-ing go for a jol-ly row, A boat-ing song we'll sing;— Then

pull, lads, pull a-way, Our dripp-ing oars we'll swing,— As we

boat-ing go for a jol-ly row, A boat-ing song we'll sing.—

55. The Ball.

Lively.

Oh, who would - nt be a bound - ing ball and

f *sempre staccato.*

go biff - bang! 'Gainst the wall, 'Gainst the wall, If you

p

want to go a fly - ing high or low sping - spang! Be a

ball! Be a ball! For it's fun to trav-el fleet-ly, and it's

This is the first system of a musical score for 'Be a ball!'. The vocal line starts with 'ball!' followed by 'Be a ball!'. The piano accompaniment features eighth-note chords in the right hand and sustained bass notes in the left hand. The key signature is A major (three sharps). The vocal line continues with 'For it's fun to trav-el fleet-ly, and it's'.

fun to trav-el fast, And it's fun to see the tree tops seem to

This is the second system of the musical score. It continues the vocal line with 'fun to trav-el fast, And it's fun to see the tree tops seem to'. The piano accompaniment consists of eighth-note chords in the right hand and sustained bass notes in the left hand.

go a skim-ming past; And if you want a jump when you ar -

This is the third system of the musical score. It continues the vocal line with 'go a skim-ming past; And if you want a jump when you ar -'. The piano accompaniment consists of eighth-note chords in the right hand and sustained bass notes in the left hand.

rive at last, Be a ball! Be a ball!

This is the fourth system of the musical score. It concludes with the vocal line 'rive at last, Be a ball! Be a ball!'. The piano accompaniment consists of eighth-note chords in the right hand and sustained bass notes in the left hand.

This is the fifth system of the musical score, showing the final measures of the piece. The vocal line continues with 'rive at last, Be a ball! Be a ball!'. The piano accompaniment consists of eighth-note chords in the right hand and sustained bass notes in the left hand.

56. Bubbles.

Lightly.

1. Did you ev-er blow a bubble, A glo-rious, gleam-ing
 2. Did you ev-er see the fair-y, Slen-der, dain-ty, light and

p *leggiero.*

bub-ble, An o-pal-es-cent bub-ble Full of col-or bright and
 air-y; With a-gile steps and war-y, As he paints the bub-bles

gay? Did you watch it float-ing light-ly, All its gos-smer threads drawn
 fair; All his col-ors from the rain-bow, That is why they glint and

tight-ly, All its col-ors shin-ing bright-ly, As the breez-es with it play. Blow
gleam so, That is why he is so spry-o, Paint-ing bubbles in the air.

soft-ly, Blow light-ly, Then quick-ly shake them free, Soft col-ors Gleam

bright-ly, A won-der ball you see. Blow soft-ly, Blow light-ly,

Then quick-ly shake them free, Soft col-ors Gleam brightly, A wonder ball you see.

57. Salute to the Flag.

(Marching Song.)

NOTE. It is suggested that one be appointed color-bearer to stand in a conspicuous place while the rest march by, saluting the flag as they pass.

Steady rhythm.

The musical score consists of four systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats), and the time signature is common time (indicated by '6/8'). The music is arranged for a marching band.

System 1: Starts with a piano dynamic (p) and a forte dynamic (mf). The lyrics are:

Oh, bring the fife and bring the drum, And
Then fling the col - ors high in air, Sa -

System 2: The lyrics are:

bring the col - ors too, — The ban - ner with the stars and stripes, The
lute with shout and song; — The white it stands for pu - ri - ty, The

System 3: The lyrics are:

red, the white, and blue. — Then roll the drum and shrill the fife, And
red for cour - age strong, — The stars that glit - ter there a - loft, In

System 4: The lyrics are:

let the ban - ner fly, — We'll alk sa - lute our bon - ny flag, As
field of az - ure blue, — A mes - sage bear of loy - al - ty, To

we go march-ing by. } So we go march - ing like sol-diers
ever - y heart that's true. }

This system contains the lyrics "we go march-ing by. } So we go march - ing like sol-diers" and "ever - y heart that's true. }". The vocal line consists of a soprano part on a treble clef staff and a bassoon part on a bass clef staff. The piano accompaniment is on a separate staff below.

true, — Hail to our ban - ner red, white, and

This system contains the lyrics "true, — Hail to our ban - ner red, white, and". The vocal line consists of a soprano part on a treble clef staff and a bassoon part on a bass clef staff. The piano accompaniment is on a separate staff below.

blue, — May the flag for - ev - er wave, O'er a na - tion free and

This system contains the lyrics "blue, — May the flag for - ev - er wave, O'er a na - tion free and". The vocal line consists of a soprano part on a treble clef staff and a bassoon part on a bass clef staff. The piano accompaniment is on a separate staff below.

brave, So we go march - ing like sol - diers true .

This system contains the lyrics "brave, So we go march - ing like sol - diers true .". The vocal line consists of a soprano part on a treble clef staff and a bassoon part on a bass clef staff. The piano accompaniment is on a separate staff below.

58. Prism Game.

NOTE.. Three children are chosen for the prism and form a triangle with clasped and uplifted hands. Each of the other children is given a scarf of some primary color and they march under the uplifted hands after the manner of "London Bridge." As they emerge on the other side they skip about fluttering the scarfs and at the end they can be grouped in the order of the rainbow colors.

Waltz tempo.

The musical score consists of three staves. The top staff is for the voice, the middle staff is for the piano, and the bottom staff is for the piano. The music is in 3/4 time and major key. The lyrics are as follows:

Three shin-ing sides of glass have I A prism —
 in the sun, — And when a sun-beam flash - es
 by, Right thro' me he may run. — See flit-ting

The piano part includes dynamic markings such as *p* (piano) and *f* (forte). The vocal line features several melodic phrases with sustained notes and grace notes.

yon-der up on the wall, Go all the col - ors bright, For when the

sun-beams thro' me shall fall, Col - or birds take their flight.

59. A Set of Games.

NOTE:.. These games are intended to develop the senses of sight and hearing, and also knowledge of direction. The first verse is to be used to form the circle in any case.

Come chil-dren, clasp your neigh-bors hands, And form a cir - cle here, As

round as seems the big full moon, Which some-times doth ap - pear
 (For ear) Come,
 (For eye) Come,
 (For direction) Come,

Ma - ry, close your eyes and stand With - in the cir - cling ring, Now
 Ma - ry, stand with - in the ring, At col - or search we'll play, That
 Ma - ry, stand with - in the ring, And let your point - er show From

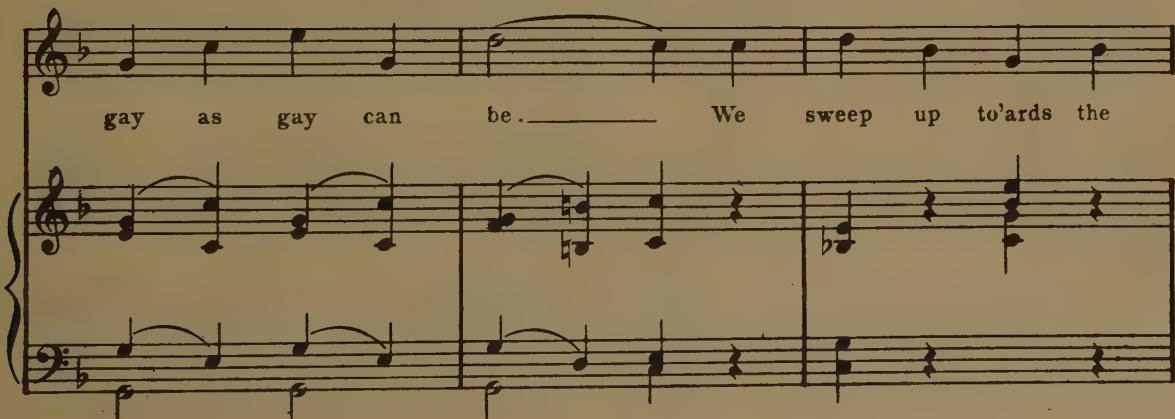
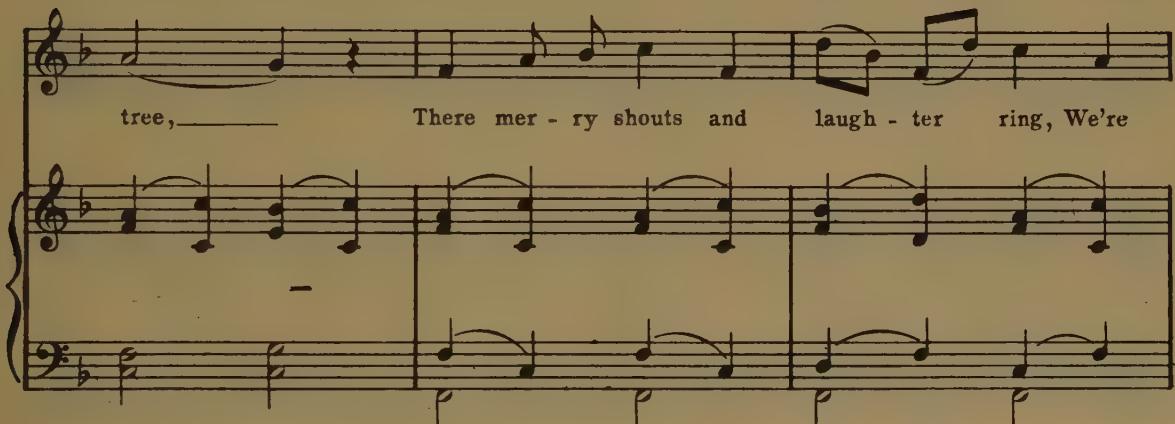
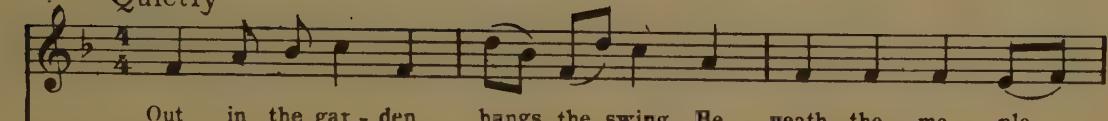
lis - ten care - ful - ly and tell Which of your friends doth sing .
 col - or you must show us which We name to you to - day .

which di - rec - tion do you think The bold North Wind
 soft South Wind
 wild West Wind
 wet East Wind will blow .

Note. Mary stands with closed eyes while the ring circle about her, a child designated by the teacher sings and Mary guesses who sang.

60. The Swing.

Quietly



blue, blue sky, Then quick - ly down we go, — We

feel like lit - tle birds that fly, When swing-ing high and low.

Swing high, swing low, Up — and

down we go, — We — touch the leaves of the

★ Take a full swing with both arms regarding carefully the ritard at the close.

ma - ple trees, As we're swing - ing to and fro.

Oh, swing high, swing low,

Like lit - tle birds we fly, Then gen - tly sway the

while we play At let - ting the "old cat die."

rit.

pp

61. The Stepping Stones.

Quietly.

1. Three big white step - ping stones o - ver the brook,
 2. Swift - ly the brook - let goes mur - mur - ing by,

pp *murmuring.*

One, two, step, step, In - to the depths of the
 One, two, step, step, Swept by the wings of the

clear wa - ter look, One, two, step, step.
 blue drag - on - fly, One, two, step, step.

Bright eyes look up at you laugh-ing with fun,
Hid in the pool is a big speck-led trout,
O - ver the step - pingstones
Watch - ing the drag - on - fly

light - ly you run, —
dart - ing a - bout, —
All the white path - way a -
We'll cross the stones and per -

shine in the sun, Step, step, step .
haps he'll come out, Step, step, step .

62. The Top.

Not too fast

Spin - ning top, light - ly spin,
p with a humming effect.

Ev - er whirl - ing, ev - er twirl - ing, Round., round ,

on the ground Spin - ning, spin - ning - 0

no ritard.



While you thus on tip - toe stand, Whirl - ing here be -



neath my hand, Can you stop, spin - ning top,



While you're spin - ning — O ?



rit molto.

pp

63. Good-bye.

Simply

1. The hours have sped on gold - en wings, While
 2. And now the hap - py day is done, So

The score consists of two staves. The top staff is for the voice, starting with a quarter note on the G clef. The bottom staff is for the piano, with a dynamic marking 'p' (piano) and a bass clef. The music is in common time (indicated by '4'). The vocal line continues on the next page.

in fast the cir - cle here We've worked and sung and
 the mo - ments fly. Un - til an - oth - er

The score continues from the previous system. The top staff shows a vocal line with a melodic line above it. The piano accompaniment is provided on the bottom staff. The music is in common time (indicated by '4').

gai - ly played With all the chil - dren dear.
 morn - ing dawns, Dear lit - tle friends Good - bye!

The score continues from the previous system. The top staff shows a vocal line with a melodic line above it. The piano accompaniment is provided on the bottom staff. The music is in common time (indicated by '4').





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